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Volume 3
Issue 15, May 2021

WHY GAMERS KILL

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Rocktails

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**"The Bet" The Beastie Boys
Story**



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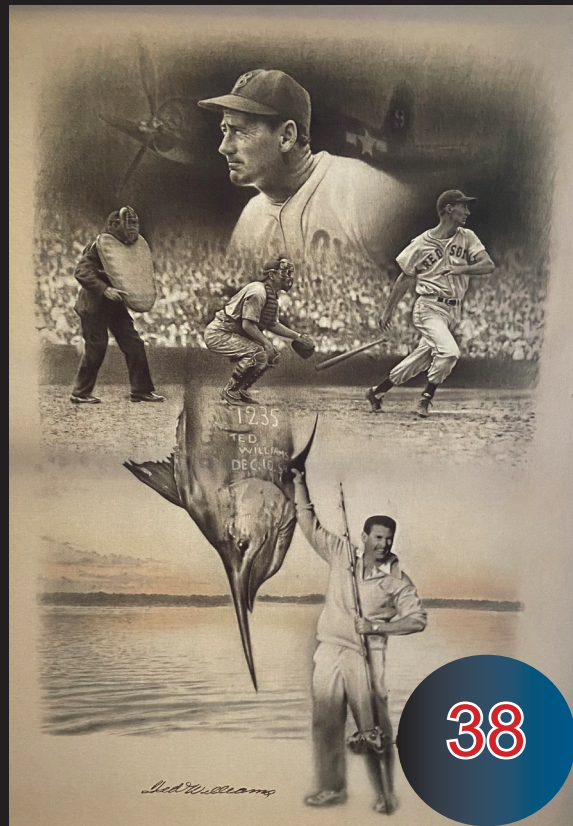
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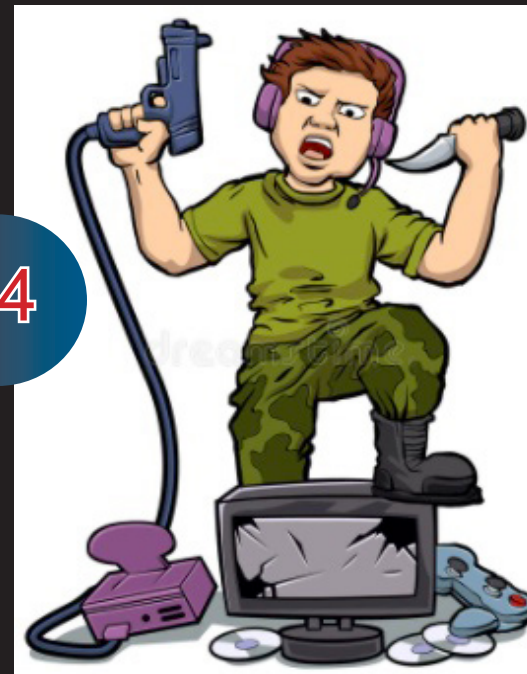
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“I think every person has the ability to effect change...Every one of us affects the world constantly through our actions... through our every thought, our every word, the way that we interact with other people we’re constantly affecting the world.”

~Adam Yauch 1964-2012 Beastie Boys

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 Jenny McLain.....Editor
 Jamie Lee....Managing Director
 Bekka A. James..Graphic Artist

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OH MY GODDESSES...

ADRIENNA

Hey everyone! My name is Adrienna Danielle Cavanagh and I'm from Jacksonville Beach, Florida. I fell in love with yoga about a year ago. I work at a local yoga studio here in town, and one of my goals is to be certified as an instructor before I graduate. I love all things health and wellness, and especially trying new foods and recipes! In my free time I love shopping, working out, spending time with my family, and also taking pictures with my friends. Traveling has taught me so many life lessons and I can't wait to travel more as I grow older. I've been interested in modeling for a while now and Premiere Models has started to help me get there! Looking forward to other great opportunities in the future!



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Write Your Own Love Chronicles

– Al Shows us How

By Rick de Yampert

What would your entire love life – the whole freakin’ thing – sound like if you were to craft it into one song?

As far as I know, ever since Og the Troglodyte penned the world’s first love song 743,127 years ago, only one music artist has possessed the elephant-sized testicles to attempt such madness: Scottish folkie Al Stewart.

Al’s “Love Chronicles” is a sprawling, disheveled, fucked-up, autobiographical love ballad he released in 1969 when he was 24. The song clocks in at 2½ times longer than the Beatles’

“Hey Jude” and just 28 seconds shorter than the original version of Arlo Guthrie’s “Alice’s Restaurant

Massacre,” released two years earlier. Some historians say “Love Chronicles” was the first recording to drop an “F” bomb – “fucking,” to be precise.

Al chronicles his relationships with every girl he ever had randy thoughts about, tried to bed or bedded: from his puppy-love infatuation with Stephanie in kindergarten, to losing his virginity to a lass “in the lower pleasure gardens in Bournemouth,” to the femme fatale who loved Artaud and his Theatre of Cruelty and took Al “to the bridge of impotence,” to the birds he shagged on the rebound in swinging 1960s London, to the babe that inspired him to pen the Dylan-esque line “I thought you’d be like all of the rest and we’d

thought you’d be like all of the rest and we’d be strangers once again by the time we were dressed.”

I thought about Al and his anti-masterpiece this past Valentine’s Day, when Cupid made me stupid and my mind and heart began to reminisce about every female I had ever had the hots for or scored with, and I got the absurd idea that I should pen my own “Love Chronicles” -- although I think it would be creepy to go all the way back to Lisa in kindergarten.

There’s a lot to be said for creating your own “Love Chronicles,” especially in your young adult years. Even if you’re not a Wilt Chamberlain, the basketball legend who claimed to have bedded 20,000 different women in his life, which would have worked out to about 1.5 women a day, you will forget things.



Which makes “Love Chronicles” not the Greatest Love Song Ever – but it is the Greatest Inspirational Love Song ever. Sure, we marvel at the Shakespearean pathos of unrequited love in the Beatles’ “Eleanor Rigby.” We twitch at the barely subdued fury and devastating Oscar Wilde-ian wit of Carly Simon’s “You’re So Vain.” We weep over the Yeatsian tragic joy of James Brown’s “It’s a Man’s Man’s Man’s World.”

But we empathize and sympathize with how a common Scottish lad got his heart’s ass kicked and occasionally lifted by the love thing. The triumph of AI’s epic is that it makes us believe that we, too, can puke our hearts out and fashion art from it – maybe not great art,

And maybe you will find a semi-happy ending like AI; “The fruits of the bed were enough, it grew to be less like fucking and more like making love . . . And all the girls I ever loved have left themselves inside me.”

After all, the greatest love story you will ever know is your own.

That significant other who you thought was the love of your life at age 23 may not be so significant at age 33, and suddenly Samantha at the bowling alley is a foggy footnote in your love chronicles because, hey, you were never un-hip enough to go bowling in the first place, right?

If you are going to follow in AI’s footsteps, do it now. And yes, you too can do this.

Chief among the stellar qualities of “Love Chronicles” is that anyone, even Stephanie from kindergarten, can tell that AI just didn’t give a fuck about writing a great song or even a good one. Instead, AI just whipped out his bruised and discombobulated manhood and then he squeezed out the vinegar and honey that a lifetime

of female relationships had pissed into his heart, and like some Jackson Pollock using a guitar and a nerdy voice instead of water balloons of paint, Stewart created a raw, messy, wistful but not bitter marvel.

Listening to AI’s 18-minute erotic autobiography isn’t so much like gawking at the proverbial car wreck – although that’s true enough. Rather, it’s more like stumbling across a gawky teen guy’s journal and turning each page knowing that the money shot is about to come – and when it doesn’t, you feel that your voyeurism has been elevated from pornographic leering to some weird, Everyman empathy. There but for the grace of the Goddess Venus go I.

but art nonetheless. If not in song, then certainly in an epic poem. Each of us has a

“Love Chronicles” within us: you, me, the garbage man, the elderly lady walking her Chihuahua, the pudgy guy stocking the cracker shelf at Hell-mart, the sexy Starbucks barista who looks like she could have any guy she wants but who has had her heart stomped more than anyone knows.



THE STORY OF THE SAUCE BOSS

BY BILL WHARTON



I got ahold of some datil peppers and planted the seeds, never thinkin' I would actually sell peppers. Around that time, I was growing something that brought more of a financial yield. (See The Life and Times of Blind Boy Billy); however, I love hot peppers and would make my own sauce from the garden using jalapeños for a heat source. Immediately realizing the unique character of the datils, I began experimenting with different recipes. Not only is the flavor a unique, robust, sweet funk, the heat is a creeper burn, coming up slow, from the bottom. The full effect of the capsicum takes about 15 seconds to arrive. First you have this thick complex flavor, then after about 10 seconds you feel the initial burn. About five seconds later, the warmth of the mids pops through. And this last little bit is what swells like a symphony in your mouth after you finish. Those 10 seconds before the heat arrives gives you all time to taste the other ingredients. A compassionate habanero. Most of the datil sauces out there are like a spicy ketchup. What I aimed for was something different. Somewhere between a Louisiana hot sauce and a Caribbean salsa. That's where Florida is at, geographically. Sooo, why not chunky veggies chopped into a pepper-vinegar base? I wanted a personal stash of excellent flavor Well, I made some sauce and it was gone in no time. After they tasted it, my friends wanted some. I would make a gallon, and it would be history within a week. If all these people were gonna come to my house and eat up all my sauce, I was gonna bottle it up and sell it to 'em.

I bought a pressure cooker and a rototiller. I got a semi-truckload of mushroom compost dumped in my yard, and I was feeling good. That was a big ol' pile of doo-doo. Y'all know how I like doo-doo. I grew a bunch of datils, made some sauce, and called it Liquid Summer. And Brothers and Sisters, I'm here to tell you: Liquid Summer changed my life! I started giving my audience a taste of my hot sauce.

Liquid Summer had legs, and it was walking briskly out the door. After they tasted a sample on a chip or cracker, they laid their money down. People began calling me the Sauce Boss. It was all coming together. At the sessions for The Sauce Boss album, I met Kenny Neal's parents, Raful and Shirley Neal. Raful was laying down tracks of his Baton Rouge swamp blues, while Shirley was in the kitchen making gumbo, and I was watching. Right then I realized that Liquid Summer would make a gumbo jump and shout! Yes. Shirley's Louisiana gumbo recipe combined with that creeper burn, made a very distinctive gumbo. Hmm...so on December 31, 1989, I made gumbo for my audience, and I gave it away for free. Way over 200,000 bowls of free gumbo later....here we are.

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*Make it a "Drunken Pig" add beer cheese soup for 1.00

White Trash

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Johnny Rocket

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Why Gamers Kill

By Hank Harrison

Can video games kill? The sign above the cavern says ZORK! Small dwarf throws axe ...emerges from behind a rock, steals food! Does this sound familiar? When did the 8 bit ASCII word game Spelunker of 1982 morph into Lizzie Borden? The gaming culture began in earnest around 1980 — I was teaching in University in Dublin then, you would go into the arcade and shove uncountable tokens into the slot and the low-res violence would ensue, it might be the death of a neon frog in the game FROGGER or you might track down a battle tank and blast it to smithereens, but from the first day most of the adult games contained some degree of violence. When I was on staff at Info-World, computer games were evolving from arcades to floppy disks... remember those? There was not internet yet...

so games were sold and compacted for play on Apple II's or Commodores or proprietary consoles sold through the now evaporated Radio Shack. In a few years the IBM PCs and Macs took over and the violence accelerated, but even then the nascent digital game resisted any responsibility for the ethics and fought adamantly against any suggestion that the cartoon violence in any game offering might be linked to real violence or bullying in the street, school or home. This argument just plain ignored the cinematic violence of Tom and Jerry. Even Sylvester got a pass, after all he was a very black cat, full of evil superstition, locked into our Puritanical culture since the Salem witchcraft trials. And let's not forget the immortal Coyote with his Ajax corporate account. But there was never any gore rape or theft for profit. If you think superstitions like this don't still exist, last year we had our beloved Black Cat, Pirate Pete, stolen and executed by a nice 'do-gooder' lady who was teaching her children how to rid the community of evil. Pete never came back, but the mice did. By the way in Catholic Ireland black cats are good luck. What happened to us? Worth noting here, that the once gun-toting Elmer Fudd and Yosemite Sam have been disarmed by a 'Politically Correct' Looney Tunes... though other forms of violence are still allowed. As part of the denial of violent triggers, and immediately prior to the first school shooting, triggers is pun here, the people who were marketing the games were starting to form a kind of priesthood where the marketers were the power-mongers and the programmers themselves not only developed the games but inserted felonious and immoral injury in morbid detail, simply because they could get away with it and they knew, without question, that nasty and violent zombie gore sold product like heroin to junkies.

Most early games were benign but even the earliest violent games, like the classic Spelunker: "Dwarf throws Axe steals tasty food," kind of games were full of implied violence. An increasing number were ethically inappropriate, especially as the images and graphics intensified. Myst for example was loaded with lush colors, intense music and sounds, some suspected to be subliminal in impact. Its complex strategies were brilliant - creepy, but brilliant, and, for its time, won the award for implied violence and subtle permission to be nasty. As time went on and it was clear the money was linked to the freak shows, these games lost their subtlety and drifted toward blatant and outright horror, murder and terrifyingly realistic battlefield action. One game company defended its gore equation by arguing that the game was based on medieval history, as if fighting a war in a field outside of Paris is somehow less gory than a war fought in Iraq. The successful gore games showed early-on that violent events like smashing heads, bloody slashings, skeletal rottings, violent kidnappings, rape and every type of murder and mayhem imaginable were OK.

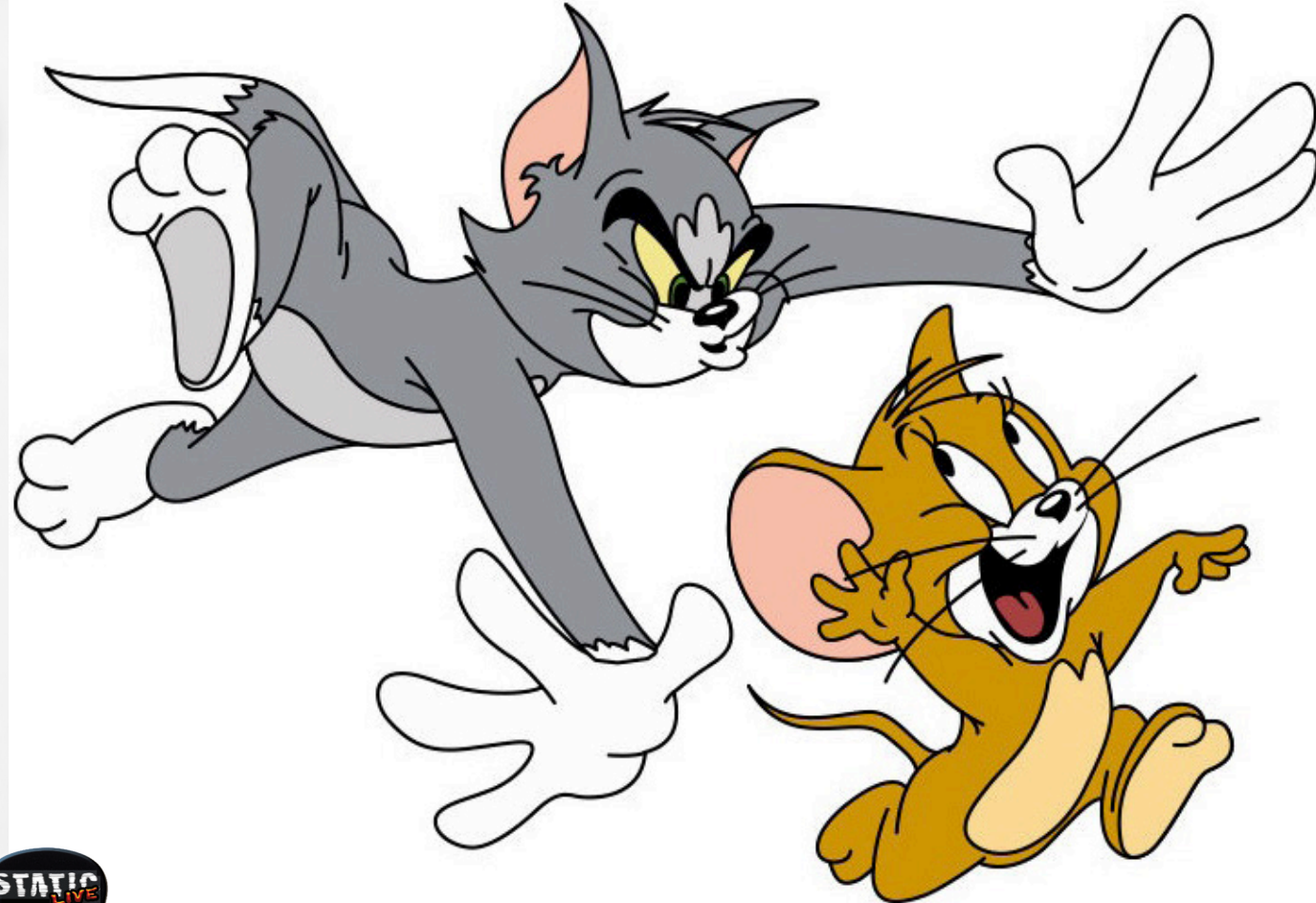
Nobody said anything against these atrocities, oh, maybe a few comments popped up in editorials from Mothers Against Drunk Driving or the Anti-defamation league, but nobody brought any significant lawsuits or legal complaints. When arguments were made they were rebutted by the argument that there is no proof that a digital game can influence human behavior in any way. Because I worked, and even partied with them, some of the programmers weren't exactly what you would call high-class development people. Instead they were often angry, sullen, unhappy souls who were projecting their own bitterness, envy and angst coupled with repressed violent sexual deviations. You gotta worry with programmers because they have the coding skills and the IQs but they also might have abject violence in their hearts. They put violence in all of their games, some of the earliest games were extremely violent, but because they didn't have hi-res graphics and because the programmers weren't quite so articulate, the games crept into the death metal marketing process.



But in the long run, not so long really, these games began to take their toll and extreme violence began to occur mimicking game action. The priests who were doing the programming were also the janitors in those days, it was hard to blame them for any violence. And as time went on the games gave permission, even made suggestions, as to what kind of violence to perform. In every case, or almost every case, of trial or where a case has been brought to trial against game companies, the argument has always been that there is no proof that these games themselves create violence. But no one ever mentions that the games give permission, even inspiration. They don't create the violence but they give the gamer permission to be violent, the gamer himself becomes the protagonist. If all this sounds like an argument against guns, it isn't...guns don't kill people, people kill people, but actually guns and people together, just like games and people together can and do kill people, there is only one thing that comes out of a gun.

It is the explosion of gunpowder as a metallic slug that is always violent, even at a target practice. I own guns! I have several guns myself, my wife owns a gun. We are not opposed to guns. We are not opposed to games, what we are opposed to is the complete lack of control or the permissions given to break down the common human decency required on a daily basis to get by, and get along, in normal society. Some people who watch these violent games think it's kinky, or somehow "cool" to beat up an old woman on the street, or step on her face while you're stealing her purse. We get that, but not all people are that sentient or that well educated or empathetic enough to realize that type of behavior is unacceptable in a civilized society. So, you have to ask yourself: "Why are good people watching violent games? Why are good people allowing their children to be violent? Why are good people allowing their husbands, wives, brothers, sisters, to have guns knowing that they have shown, at the community table or on a family outing in

the car, that they hate a certain person or group and would like to be violent towards them, even kill them?" In a nutshell it seems that the family unit is breaking down. A lot of kids don't understand the difference between reality and games. In a game you can kill someone and they get up and are there to kill again when you start up the next game...in real life, that cannot happen, the person is dead... period.

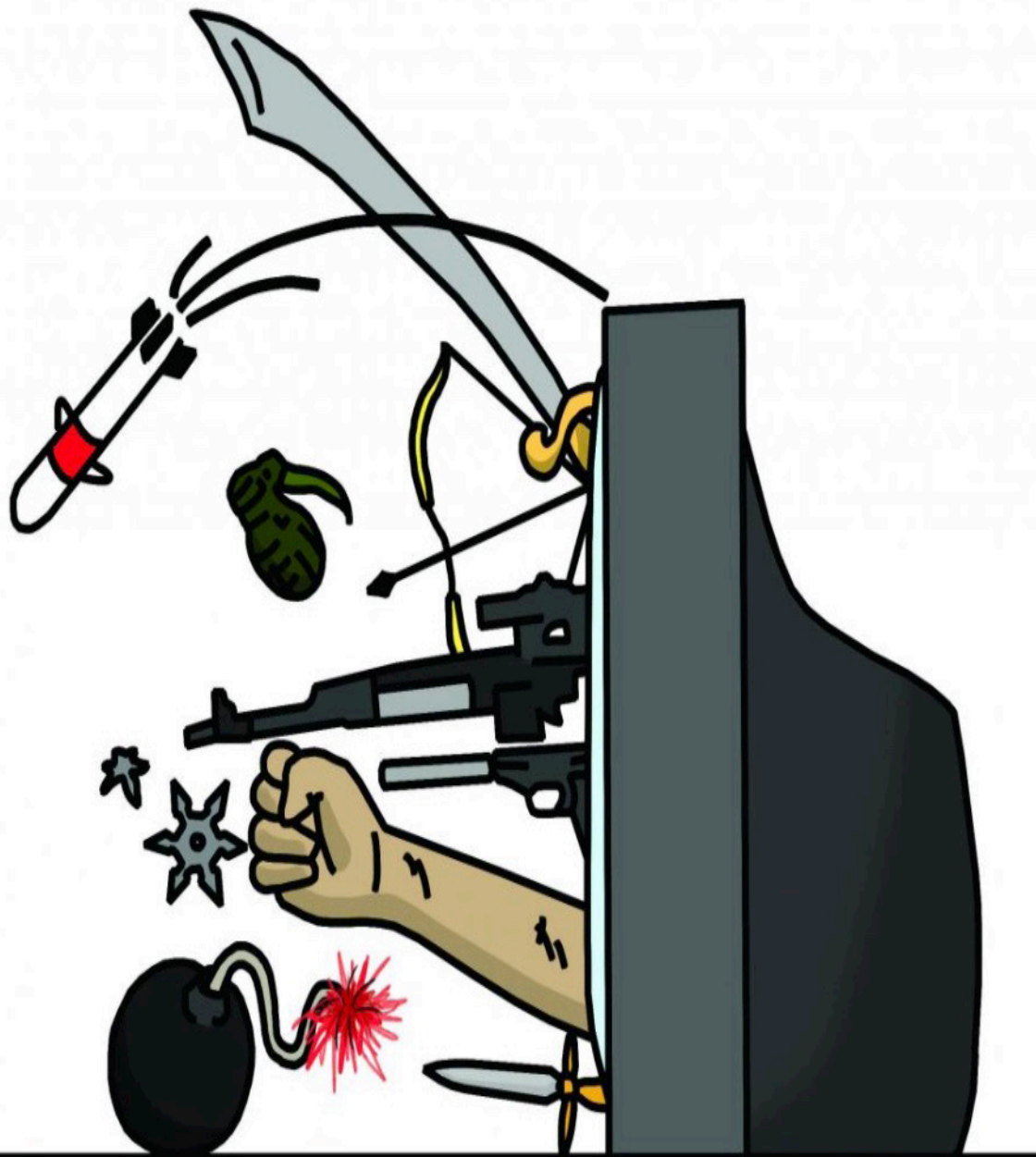
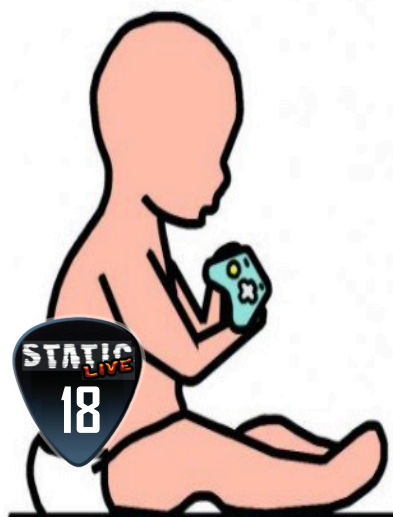


A mass
killer's
most
DANGEROUS
WEAPON..?



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They will never come back and you will end up in jail, or dead for real, yourself. In short, games do not kill people, but they give some people the inspiration to kill people. Guns do not kill people, but they are a readily available weapon of choice to kill people. The very existence of violent games and guns gives already unstable people the permission and the tools to kill people.



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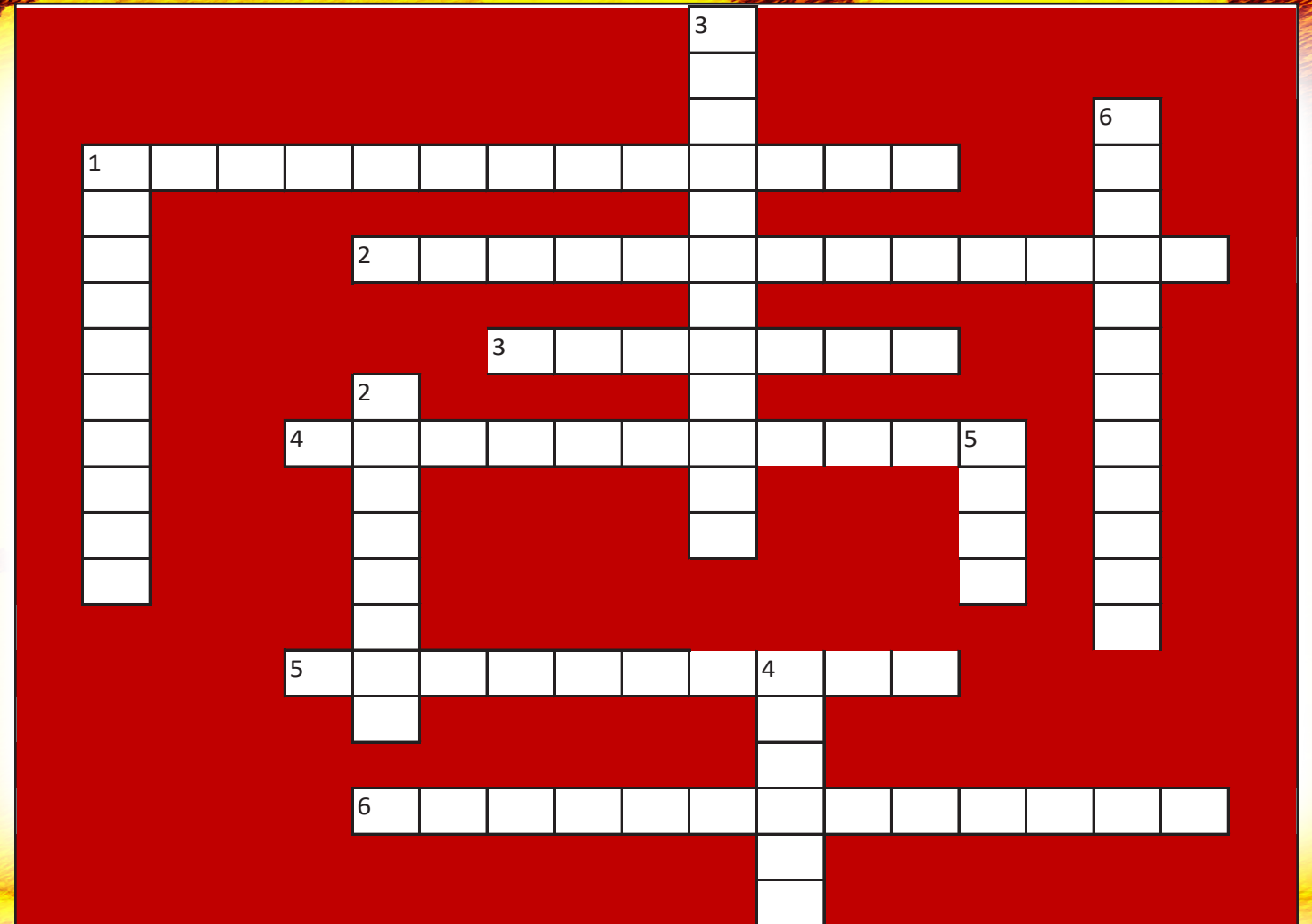
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Trivia Questions

1. Though there may be some dispute on the subject, most people agree this British band started the genre known as Heavy Metal, forming in 1969?
2. Which of these is a band-titled debut album? a. Metallica b. Alice in Chains c. Byzantine d. Korn
3. Which of the following bands formed first? a. Fear Factory b. Soulfly c. They all formed at the same time d. Metallica.
4. What band includes Matt Heafy and Corey Beaulieu?
5. The song Lemuria belongs to what band?
6. What United States band recorded "Under The Influence?"
7. What band is famous for the song "Dragonaut?"
8. Michael Kiske was the lead singer for the heavy metal band Halloween from 1986 till 1993, when he was fired, who became the band's vocalist?
9. Which part of the body did Accept describe as being metal on the title track of their classic 1985 album, "Metal _____?"
10. What band won multiple Grammy awards for the Best Metal Performance, including their first for "One," in 1990?
11. What band released the "Darkness Descends" LP in 1986?
12. Which band was formerly known as Tormentor before changing their name and becoming one of Germany's leading thrashers?
13. What was the title of Metallica's modified version of "Mechanix?"
14. Which metal band is associated with John Campbell, Mark Morton, Chris Adler, Randy Blythe & Willie Adler?

Crossword Puzzle



Across

1. The Motörhead song "You Better Run" was re-recorded in 2004 as "_____ " for the SpongeBob SquarePants Movie.
2. What extreme metal English band penned albums like "The Principle of Evil Made Flesh," "Cruelty and the Beast," and "Damnation and a Day?"
3. Motörhead main man Lemmy Kilmister once worked as a roadie for..?
4. Their album "Covenant" is one of the top selling death metal albums of all time, what Tampa, Florida based band recorded it?
5. What is Venom's Cronos's real name?
6. The song "Motörhead" is the only song in recorded rock history to contain the word...?

Down

1. In 1965 Lemmy Kilmister joined a band called The Rockin' Vickers, which reportedly was the first band to visit the Socialist Federal Republic of _____.
2. What were Danish thrashers Artillery afraid of in 1985?
3. Which New York thrash band featured identical twins?
4. Which Metal band was prolific metal producer Michael Wagener a founding member of?
5. The 14th album recorded by Motörhead was "Snake Bite _____?"
6. What band of Armenian descent told you to "Steal This Album!" in 2002?



ROCKTAILS

By Dr. Peppar Spraed

2004 was a horrific year for the man many people called the King of Pop. After the artist had been charged with administering an intoxicating agent with intent to commit a felony which included trying to have sex with minors. It was reported later that year by the magazine Vanity Fair that Mr Jackson referred to white wine as "Jesus juice" and red wine as "Jesus blood" and that he often drank both out of soda cans to conceal his alcohol consumption. We are guessing he's not the first to do this. As history shows after a lengthy trial and some big time payoffs Jackson went on to beat the charges. Michael had always kept a very secretive yet weird lifestyle from living in an amusement park hanging out with monkeys and of course sleeping with young boys in bed. In the following years the Jesus juice story became a permanent fixture in one of many numerous rumors surrounding him.

Here's what he most likely was drinking when everyone thought he loved just Pepsi

Ingredients: one 12-ounce can of Pepsi 10 ounces of expensive white Burgundy ½ ounce of raw Sugar

Directions: Drain Pepsi from can. (duh) then using whatever u can to work as a funnel, pour chilled Burgundy into the empty can. Add sugar to taste and stir. Serve with drinking straw to make it look innocent and fan friendly.

There's no doubt that these actions compared to others were mild but the fact that he called it "Jesus juice" or "Jesus blood" shows that he was a little off in his ways of thinking.



Michael Jackson's Jesus Juice

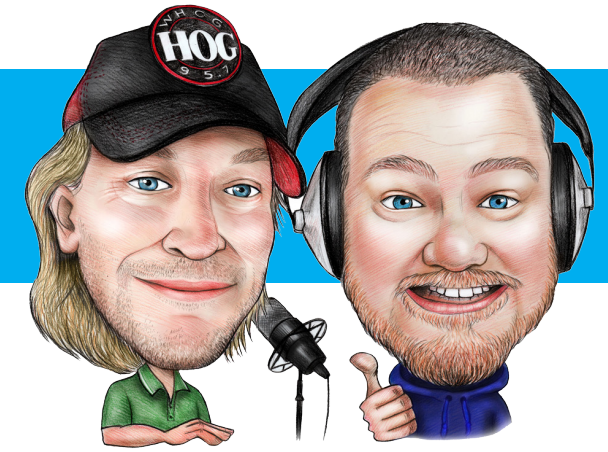
Coming Soon to Cooper St.



New Smyrna Beach

BEHIND THE MIC: SALIVA

Catch RIGGS, GUY, & INTERN STEVE
The Morning HOG / 95-7 The HOG Weekday 5-10am
& SATURDAY NIGHT LOUD 9-midnight
@saturdayloud on Twitter The Morning Hog on fb
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Hello, friends!

20 years ago this month, SALIVA hatched their debut album Every Six Seconds. I love this record. Josey Scott's unique style and vocals and Wayne Swinny's riffs produced 3 big rock radio hits in "Your Disease", "Click Click Boom" and "After Me". This formula of hooks and harmonies resonates today as the current lineup of the band works this anniversary event on the road. Bobby Amaru has fronted the band for the last decade & brings dynamics and soul to the SALIVA library. I caught up with Wayne to discuss some SALIVA history and what's on tap for the anniversary.

RIGGS - Welcome back to touring! What did you guys get accomplished during the shutdown?

WAYNE - Well, I'm almost caught up on my taxes! HA!

But mostly it was writing and brainstorming with our singer, Bobby Amaru, on some new stuff, some new songs and some fun stuff as we are in the 20 year anniversary of the first SALIVA record this year. It seems like it just started 5 years ago and it's been kind of a whirlwind but we've got some fun stuff planned for this year to mark that time passing that will get the fans pumped and a kick off the next 20 years

RIGGS - 20 years is impressive, especially in the current music business climate. Kudos to you guys for keeping and growing the fan base. What is your secret to success?

WAYNE - Hmm... well, if there is a "secret", it's just that you have to love what you're doing and there's nothing in this world that I'd be happy doing this long. And surround yourself with people that you get along with and you love working with. We are like family when we hit the road. That has made it great for me.

RIGGS - Was it an easy decision to get out and put together this 2021 tour?

WAYNE - Yeah, I mean we hope this thing will be under control and everything. We have a friend at the Mayo clinic that says we may be getting

back closer to normal by midsummer. It's such a historic year last year and I'm older than dirt but, I've never seen anything like it. But hopefully we can put this one behind us and won't have to deal with it for another 100 years.

RIGGS - Can you give me a condensed version of what the status is with your original singer Josie Scott? There were some substantial rumors and comments that he would be back with the band for some projects.

WAYNE - Well as far as I know, there were some talks going on last year in the middle of the year but all of that has fallen off. We had spoken and we were going to try to do some shows for the 20th anniversary and possibly put out something new with Josie and Chris and myself but I haven't heard back in over 6 months. So basically we're moving forward because I don't know what else to do.

So the bottom line is this... I consider us all still friends and I support Josie if he wants to come back and do music. There's an audience there. But if this is not going to happen now then we've got to move ahead. And that is where it ended up. The lineup for SALIVA as it stands right now is Bobby Amaru, Brad Stewart, Paul Crosby and myself and this is SALIVA for the now, the immediate future and as far into the future as we can take it. And I hope and wish Josie the best. You can't live and breathe with people that long and not be brothers but I think there was a situation that changed with Josie that made it not work out and these things happen. Josie's a very creative guy and I know he loves getting in front of people and playing and doing what he does but family comes first and that's what it comes down to. So I'll support him and his decisions to not do that. It's all good.

RIGGS - Is there one SALIVA song that means the most to you?

WAYNE - Wow that's a great question. You know it's got to be that first album where you're still working your day jobs and then you go to the practice space and play and write until morning. There was a time where we knew something exciting was going on and it was all coming together. We couldn't really be put in a box. Our music wasn't pure rap-rock. It may have been a little bit more heavy like KORN but we couldn't be labeled, so it made it tough to get signed originally. But we found a label eventually that said we don't care what the style is, let's just put it out to the people and people liked us as we were. If I had to pick one song though, I'd say it was an easy song for us to write off the first record called

"Greater Than / Less Than". That would probably be the one from the early stuff that stands out.

RIGGS - Have you ever written a song on the toilet?

WAYNE - (Laughs) Trust me, brother, that HAS happened! HA! And I don't want to ruin someone's favorite song by telling you which one it is... hahaha!

RIGGS - What is your Mount Rushmore of SALIVA songs?

WAYNE - Man, it would probably be the four you're going to get at every show. It would be "Your Disease", "Click Click Boom", then probably "Always" and then "Ladies and Gentlemen".

RIGGS - And "Ladies and Gentlemen" was picked up by the NHRA Drag Racing Series on ESPN as their theme song for a few years. You guys also had a bunch of songs used and popularized by the WWE for their broadcasts and more.

Do you have any special memories from those events?

WAYNE - Oh, big time! I mean the WWE stuff really was a shot in the arm and exposed us to a completely new crowd that probably wasn't even aware of us. But they let us do so many of those entrance theme songs for guys like The Dudley Boyz and Chris Jericho. Then we did a Stone Cold Steve Austin song. But the Batista theme was the one that still gets played and people ask us to play it live all the time. We got to play

WrestleMania 18 in Toronto at the SkyDome and to this date that's the most people I've ever looked out from the stage and seen. I think the numbers were like 68,000 people! It was crazy, man. It was cool getting to spend a couple days hanging out with the wrestlers and eating dinner with them. I even got to speak with Vince McMahon who was pretty intimidating. But yeah, the coolest thing was how down to earth and cool those guys are.

RIGGS - The last album you guys put out (10 LIVES) was great and featured a single called some "Some Shit About Love" that I believe is as catchy as anything you've ever put down on tape. What was behind that song?

WAYNE - Well as soon as I heard the idea for the song I was like "Oh yeah, we got to do that!". You know, I love stuff like that. I love the heavy and crazy stuff as much as anybody but one thing you got to have if you tour, ya got to have a song that the hot girls can dance to. Because let's face it, you got to keep the girls happy. That was one that we were hoping would be a hit in at least the "honorable" strip clubs. Hahaha!

RIGGS - Man, 20 years! So many bands don't have the lifespan or the great songs and hooks to sustain half that long. Congrats to you and the guys on everything. Well deserved and couldn't happen to a nicer bunch of guys.

I just want to say thanks for all the great music that has brought so many good times over the last 20 years looking forward to more.

WAYNE - Well thanks, man and I want to thank you for your support too because without that and without the fans and guys like you we wouldn't be anywhere. We'd be sitting in our practice room so right on!

SALIVA commemorates this anniversary year with a new 6-track EP, EVERY TWENTY YEARS. Released this month on Megaforce, the record features Amaru's spin on the 3 big singles from the EVERY SIX SECONDS album as well as a great cover of Soundgarden's "Spoonman". Check it out!

Cheers!
RIGGS

A Day in the Life of a Gigging Musician

By Adam Flyod

IMAGINE yourself at the concert with the crowd murmuring and the excitement building. The tension in the venue starts to reach a fever pitch. The first act is about to go on and the headliner is in the green room getting their collective heads right. Hearing the speakers crackle and the guitar amps pop, everyone can feel it in the air tonight, It's going to be a great show! What you may fail to notice is the other musicians in the crowd, even some who are playing in this very concert. You see, musicians are fans too. Some are even super fans who get a real boost out of hearing their idols at a live show. Have you ever seen grown people melt down like teenagers when the Beatles came to town? It's fun to watch an otherwise well put-together person start to fawn and guffaw.

Music has that effect on people. It really breaks down inhibitions and barriers. Science shows a deep connection to memory and emotion. We all use music to heal and grow. The neat part for a performer is that we get to see the transformation up close and personal on a regular basis. Yes, the young start to jump and sing when they realize you are playing their jam, even at the local pub. I've seen grandma begin to sway and hum if I do her favorite oldie at the old folks home for my weekday gig. An unruly crowd even turns into a riotous mob when the precursors are just right. As a performer on the big stage, we want the crowd to get amped up to one level less than an actual riot, so it can be tricky getting the low boil spot on.

Roll into bed at 4 am, clean after a shower but still wired from all the excitement. I will have to use brute force to make myself fall asleep because I need to get up on the early side to prep for a wedding. Check the material, get my clothes ready and gear up with instruments and equipment. This is the not-so-glamorous part of show biz. Take it in stride it's part of the ride!

When they want to hear a new style, listeners just flip the switch or hit a click and BAM you go from rock to rumba. Musicians have to do a bit more to go from a big show with screaming guitars to playing delicate violin at a sit down classical concert. If you play music like a fan plays the radio, the switch will be smooth and invigorating. When you play and sing for a living the only limit to your music is your vision of it. The reality ends only with

what we can **IMAGINE.**

MAY

2021

Saturday, May 1, 2021

31 Supper Club - Ricky Silvia, 8pm
Bounty Bar - Hannah Wilson, 7pm
Chases - Resting Beach Face, 2pm
Crabby's - Claire Vandiver, 12pm
Crabby's - Mike Mannarino, 5pm
Ormond Garage - The Evening Muze, 6pm
Tayton O'Brians - James Ryan, 9pm
Tortugas - Cain, 6pm
Traders - Love Bomb, 6pm
Traders - Rundown, 9pm

Sunday, May 2, 2021

Bounty Bar - Stephanie Seymour, 7pm
Chases - Anna Milk, 2pm
Crabby's - Ian Opalinski, 12pm
Flagler Tavern - The Evening Muze, 5pm
Tayton O'Brians - Casey Picou, 8pm
Traders - The Cyclones, 4pm

Monday, May 3, 2021

Bounty Bar - Chuck Morel, 7pm
Flagler Tavern - Matt Lowey, 9pm

Tuesday, May 4, 2021

Bounty Bar - Jessie Abbey, 7pm

Wednesday, May 5, 2021

Bounty Bar - Griffin Sinclair, 7pm
Ormond Garage - Brothers Within, 6pm
Traders - Musicology, 1pm
Traders - Randy & Sal, 6pm

Thursday, May 6, 2021

31 Supper Club - Aaron Kimball, 6pm
Bounty Bar - Matt Loewy, 7pm
Flagler Tavern - Ian Opalinski, 5pm
Flagler Tavern - Reed Foley, 9pm
Tayton O'Brians - Matt Meehan, 8pm
Traders - Jay Paski, 7pm

Friday, May 7, 2021

31 Supper Club - Linda Calise, 8pm
Bounty Bar - Nate Utley, 7pm
Chases - Aaron Kimball, 2pm
Crabby's - Jessie Abbey, 4pm
Ormond Garage - Matt Lowey, 6pm
Traders - Midnight Mayhem, 9pm
Traders - Paradoxx, 6pm

Saturday, May 8, 2021

31 Supper Club - Dana Kamide Band, 8pm
Bounty Bar - Brent Clowers, 7pm
Chases - Soul Taxi, 2pm
Crabby's - Casey Picou, 12pm
Crabby's - Rasta Bayers, 5pm
Flagler Tavern - Reed Foley, 5pm
Ormond Garage - Ian Opalinski, 6pm
Tayton O'Brians - Savi Fernandez, 9pm
Tortugas - Yael and Gabrielle, 6pm
Traders - Midnight Mayhem, 9pm
Traders - The Vibe, 6pm

Sunday, May 9, 2021

Bounty Bar - The Evening Muze, 7pm
Chases - Smyrna Erb, 2pm
Crabby's - Griffin Sinclair, 12pm
Flagler Tavern - Jay Paski, 5pm
Traders - Marty McCarrick, 4pm

Monday, May 10, 2021

Bounty Bar - Jeff White 7pm
Flagler Tavern - Bradford Buckley, 9pm

Tuesday, May 11, 2021

Bounty Bar - Ian Opalinski, 7pm

Wednesday, May 12, 2021

Bounty Bar - Claire Vandiver, 7pm
Ormond Garage - The Cyclones, 6pm
Traders - Casey Picou, 7pm

Thursday, May 13, 2021

31 Supper Club - The Transfers, 6pm
Bounty Bar - Bobby James, 7pm
Flagler Tavern - Reed Foley, 9pm
Flagler Tavern - The Cyclones, 5pm
Tayton O'Brians - Matt Meehan, 8pm
Traders - Psycoustic, 7pm
Traders - Rubber Soul Child, 9pm

Friday, May 14, 2021

31 Supper Club - Brent Clowers, 8pm
Bounty Bar - Bradford Buckley, 7pm
Chases - Casey Picou, 2pm
Crabby's - Matt Lowey, 4pm
Ormond Garage - Jeff White, 6pm
Traders - Acoustic Inferno, 6pm
Traders - Boomers, 9pm

MAY

2021

Wednesday, May 19, 2021

Bounty Bar - Griffin Sinclair, 7pm
Ormond Garage - Are Friends Electric, 6pm
Traders - Payne, 7pm

Thursday, May 20, 2021

31 Supper Club - Matt Lowey, 6pm
Bounty Bar - Casey Picou, 7pm
Flagler Tavern - Oak Hill Drifters, 5pm
Flagler Tavern - Reed Foley, 9pm
Tayton O'Brians - Matt Meehan, 8pm
Traders - Musicology, 7pm

Friday, May 21, 2021

31 Supper Club - The Evening Muze, 8pm
Bounty Bar - Ian Opalinski, 7pm
Chases - Martin Martini, 2pm
Crabby's - The Cyclones, 4pm
Ormond Garage - Adam G 6pm
Traders - Dennis Gallo, 6pm
Traders - Ferris, 9pm

Saturday, May 22, 2021

31 Supper Club - Oak Hill Drifters, 8pm
Bounty Bar - Martini, 7pm
Chases - Sean Holcomb 2pm
Crabby's - Jeff White, 12pm
Crabby's - Psycoustic, 5pm
Flagler Tavern - Reed Foley, 5pm
Ormond Garage - Brandon McClure, 6pm
Tayton O'Brians - Cody and Kyle, 9pm
Tortugas - Sir Rod & Blues Doctors, 6pm
Traders - Etc, 6pm

Sunday, May 23, 2021

Bounty Bar - Jessie Abbey, 7pm
Chases - Sir Rod & Blues Doctors
Crabby's - Aaron Lightnin', 12pm
Flagler Tavern - Bradford Buckley, 5pm
Tayton O'Brians - Casey Picou, 8pm
Traders - Heather Craig, 4pm

Monday, May 24, 2021

Bounty Bar - Matt Loewy, 7pm
Flagler Tavern - The Transfers, 9pm

Tuesday, May 25, 2021

Bounty Bar - Ian Opalinski, 7pm

Wednesday, May 26, 2021

Bounty Bar - Bradford Buckley, 7pm
Ormond Garage - The Cyclones, 6pm
Traders - Sean Holcomb, 7pm

Thursday, May 27, 2021

31 Supper Club - Beartoe, 6pm
Bounty Bar - Bobby James, 7pm
Flagler Tavern - Reed Foley, 9pm
Flagler Tavern - The Cyclones, 5pm
Ormond Garage - OG Music Showcase, 7pm
Tayton O'Brians - Matt Meehan, 8pm
Traders - Ferris, 7pm

Friday, May 28, 2021

31 Supper Club - Dana Kamide Band, 8pm
Bounty Bar - Claire Vandiver, 7pm

Chases - Bobby James, 2pm
Crabby's - Brandon McClure, 4pm
Ormond Garage - Heather Craig, 6pm
Traders - Jay Paski, 6pm
Traders - Pop Culture Poets, 9pm

Saturday, May 29, 2021

31 Supper Club - Dana Kamide Band, 8pm
Bounty Bar - Brent Clowers, 7pm
Chases - Bobby James, 2pm
Crabby's - Bradford Buckley, 5pm
Crabby's - Nate Utley, 12pm
Flagler Tavern - Reed Foley, 5pm
Ormond Garage - Trees of Life, 6pm
Tayton O'Brians - Paradoxx, 9pm
Tortugas - Brandon McClure, 6pm
Traders - Etc, 2pm
Traders - Pop Culture Poets, 9pm
Traders - The Vibe, 7pm

Sunday, May 30, 2021

Bounty Bar - The Evening Muze, 7pm
Chases - Johnny and Heidi 2pm
Crabby's - Heather Craig, 12pm
Flagler Tavern - Casey Picou, 5pm
Tayton O'Brians - Casey Picou, 8pm

Monday, May 31, 2021

Bounty Bar - Jay Paski, 7pm
Flagler Tavern - Bradford Buckley, 9pm

Saturday, May 15, 2021

31 Supper Club - Christie Beu, 8pm
Bounty Bar - Jay Paski, 7pm
Chases - Rezolusion, 2pm
Crabby's - Heather Craig, 5pm
Crabby's - Oak Hill Drifters, 12pm
Flagler Tavern - Reed Foley, 5pm
Ormond Garage - Bobby James, 6pm
Tayton O'Brians - Psycoustic, 9pm
Tortugas - 5 Time Shag, 6pm
Traders - Boomers, 9pm
Traders - Randy & Sal, 6pm

Sunday, May 16, 2021

Bounty Bar - Jessie Abbey, 7pm
Chases - Eric Von, 2pm
Crabby's - Jay Paski, 12pm
Flagler Tavern - Psycoustic, 5pm
Tayton O'Brians - Matt Loewy, 8pm
Traders - Bobby James, 7pm

Monday, May 17, 2021

Bounty Bar - Chuck Morel, 7pm
Flagler Tavern - Matt Lowey, 9pm

Tuesday, May 18, 2021

Bounty Bar - Jeff White 7pm



Making Music and Ends Meet

By Beth McKee

Entering Renee Arozqueta's home studio in Wekiva Springs, one is met by a plethora of musical instruments; pianos, accordions, guitars, electric and upright bass, a ukulele and various percussion. Portraits of two young women hang, side by side, a smiling blond and a coy brunette that's easily identified as young Renee, barely out of her teens. These two images portray a musical legacy, between mother and daughter, that has blossomed into a unique school of music and mentorship named The Sandee Rose School of Music.

Music has played an important role in Renee's 34 years of life. As a child, she took piano lessons and tagged along with her musician mom to hundreds of gigs and jam sessions. She continued her studies in college, pursuing a Music minor while earning her degree in Marine Biology. Graduation was followed by a two year teaching stint in Louisiana, after which Renee launched her solo singer-songwriter mission. Over the next several years, she recorded and released eleven albums and toured no less than 50,000 miles as an Indie artist.

By the time I met her in late 2015, Renee had hit the proverbial wall. Exhausted, broke and feeling like she hadn't made enough progress with her efforts, she was discouraged. Soon after that, her mother Sandra was diagnosed with cancer for the second time, and this time it was terminal. An only child, Renee dropped everything and moved to Knoxville, Tennessee to tend to her mother.

After Sandra's death, while grieving the loss of her closest friend and ally, Renee struggled to find a sustainable and satisfying career path. A touring musician's life is difficult, to say the least, and many talented artists walk away, defeated by the obstacles. I sometimes wonder what amazing music hasn't been heard or expressed because it's just too hard to survive as a working musician. I recruited Renee to perform with my band and with the Swamp Sistas because her musical talent is undeniable and, as her mentor, I wanted her to stay in touch with what I considered an essential element of her spirit.

Renee explored other avenues, began studying the culinary arts and took a job making pastries, but it didn't spark the joy she felt when playing music. After months of soul-searching, she decided to combine her teaching experience with her musical passion, and in 2018 Renee established The Sandee Rose School of Music. The school quickly flourished and continues to do so. I love watching it grow and seeing what a positive impact she has on her students. I had a few questions for Renee.

Beth: You have a unique approach to motivating your students, can you tell us about it?

Renee: Since I had a somewhat alternative learning experience, my school has the best of both worlds. We teach the foundations - sight reading, theory, etc. but we teach through contemporary music chosen by the students, themselves. They are able to explore different instruments and ways of learning until we find what clicks.

Beth: So, it engages the student and makes it a learning experience for you, since you have to learn the song they are inspired by, in order to teach it to them. What's a song you never expected to learn?

Renee: Tik Tok by Kesha was requested by one of my 12-year-old students. 16 tons by Tennessee Ernie Ford.

Beth: Are there other instructors, besides you?

Renee: Yes, there are two other teachers that specialize in areas I don't. Amy Robbins is our guitar expert, and Gailanne Amundsen is our fiddle and banjo teacher.

Beth: Both of these women are Swamp Sistas, too and I'm so glad to watch you doing this together. Your school is growing quickly, how many students are enrolled?

Renee: Currently, we have 15 students ranging from 5 to 55. The majority of my students are girls between 12 and 14, exactly when I started becoming a musician.

Beth: That's incredible! Your mom played a big part in your musical life growing up and you've even named your school after her. She obviously inspired you.

Renee: My mom supported every hair-brained creative idea I had. Her main influence in my school is this: I don't write out lesson plans or programs for my students. I find what interests them and incorporate the theory and technique into our process. Some thrive on reading sheet music and tablature, some hate it or have challenges that make it difficult, but every one of them has a strength. Once we find that, we use it to carry them forward. My goal is to keep them playing, encourage creativity and experimentation and sneak in the principles along the way.

Beth: That's a fabulous way to learn, and you're providing mentorship too. Nowadays, you are sustaining yourself with music, by teaching while still performing live, with The Swamp Sistas, other bands and solo gigs. Do you feel you are on a path you can happily maintain?

Renee: I think this is the only path that makes sense for me. Unfortunately, one of my weaknesses is my inability to work without passion. I can't stand to "go to work" for money's sake, I tried. In my quest for happiness, I've figured out that music is something I need and I truly believe that teaching is my special hidden talent. If I am ever in doubt about my path, I ask myself what I would do with my life if I had all the money in the world. Today, the answer is "exactly what I'm already doing."



Learn more about
The Sandee Rose
School of Music
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METAL COMPOST

by Chris Rajotte & Jefferson Watson



Photo Credit: Nuclear Blast Records

DEATH IS JUST THE BEGINNING

The 2019 "Death Is Just the Beginning" tour invaded Orlando with a sold out show at The Haven on March 26th. Swedish Death metal pioneers Hypocrisy and Italy's Fleshgod Apocalypse, while co-headlining, performed powerhouse sets and the opening bands kept the audience at bay on a perfect night of metal madness. Fleshgod Apocalypse, even with some minor power problems, managed to have a very interesting stage presence and triumphantly engaged the crowd to the point of inviting some to join on stage making for some very stoked fans. They demonstrated a blacked opera death metal style that was pleasing to the brain. Next up, one of the old school death metal kings Hypocrisy mauled the place with past tracks from their albums Penetralia, Fourth Dimension, Abducted, and Osculum Obscenum. Having seen this band cut short in the past at an Orlando venue it was very relieving that they were headlining this show. They crushed it, plain and simple, and then they ended the evening with the classic "Roswell 47" for all the believers in the house!

NEW SCHOOL ALBUM OF THE MONTH DIE APOKALYPTISCHEN REITER LICHT

Released in 2009 one of Germany's top selling metal bands bestowed upon the planet a masterpiece of an album called Licht. Although completely in their native tongue the riffs are so catchy it's almost as if you can imagine through the music your own interpretation. This album creates an atmosphere of triumph and brotherhood that will make you want to grab a Bitburger and sing along! Stand out tracks include "Es Wird Schlimmer", "Der Weg" and "Auferstehen Soll In Herrlichkeit" The diversity of style in this band's catalogue is amazing and certainly worthy of your listening time.



Photo Credit: Thomas Ewehard

OLD SCHOOL ALBUM OF THE MONTH CEREBRAL FIX TOWER OF SPITE

Looking for a quick fix for your early '90s thrash addiction? Enter Cerebral Fix's Tower of Spite, this Thrash/Doom Metal gem released in 1990 on Roadrunner records should do the trick. Hailing from Birmingham, England and including members of the band Sacrilege, this 5 piece metal outfit's 2nd album mixes a brand of skate/thrash/doom glory only matched by vocalist Simon Forrest's glass gargling vocals. Tasty grinds "Unity for Who", "Injection Out", "Chasten of Fear" and "Culte Des MORTES (pt1)" "top this 11 song thrashing. No hypodermic needle needed!



Photo Credit: Road Runner Records



AMAZING BROCCOLI SOUP

Hello readers and welcome to a brand-new month... May! I've written about plenty of decadent, comfort food style meals in the past but rarely touch on a dish that's fairly healthy and unique to itself. This recipe features all-natural resources and tastes absolutely amazing... which is why I call it "Amazing Broccoli Soup." Read the guide below and find out exactly how to make it for yourself and other loved ones.

This fantastic dish was introduced to me by my Mother-in-Law. The first time I tried it, I fell in love with it and started to reproduce it myself. I finally perfected it after a few tries and I'm excited to share it with you! This makes about eight servings so make sure you have some quality storage options at hand for the leftovers. Not only does this soup stay well in the fridge, it's fantastic in the freezer. Simply thaw then add to a pot or microwave it from frozen. I suggest Pyrex / Anchor brand Tupperware for leftovers... Strong, durable, and reusable time and time again. Now, get out your cutting board, a good knife, and let's get rippin' on some Amazing Broccoli Soup!

Ingredients:

- 5 Tbsp Butter (Salted)**
- 1 Onion (Yellow or White - Chopped)**
- 3 Celery Stalks (Chopped)**
- 3 Cups Chicken Broth (Or use Bouillon Cubes)**
- 8 Cups Broccoli (about 3 Heads of Broccoli without the lower stalk)**
- 3 Tbsp White Flour**
- 2 Cups Milk (Whole Milk)**

Start with a chopping board and sharp knife and get ready to chop! Chop your onion into small bits and set aside. Wash then chop your celery stalks into small bits as well. Don't worry about discarding any celery leaves attached to the stalks... you can use the entire thing. Grab a large stock pot or chili pot... Melt 2 Tbsp of butter in the pot on Medium-Low heat (set remaining 3 tbsp of butter

aside) and then sauté chopped onions and celery for approximately five minutes or until soft (stirring frequently).

Next, we will add the three cups of chicken broth to the pot. You can use store bought chicken broth or chicken bouillon cubes. I prefer bouillon cubes because they are very cheap and come in large quantities. Just add regular water and you're good to go! Now it's time to chop your broccoli!... Start by removing the lower stalk and chop into small pieces. Add broccoli to the pot and stir occasionally on medium-low heat for approximately 10 minutes.

After ten minutes have elapsed, it's time to do something really strange. We are going to put all of the contents of the pot into a separate blender and blend well. This is going to give us a nice creamy, soupy texture and blend the ingredients. You can use a soup ladle to efficiently fish out the large pieces and the broth can remain in the pot. Put the ingredients right back in the bottom on low heat.

Lastly, we need to make a creamy roux to add into the soup. This will give it its final smooth form. A roux takes careful attention as well as CONSTANT stirring to ensure it does not burn and thickens properly. Grab a separate pan and melt your remaining 3 Tbsp of butter on medium heat. Stir in 3 Tbsp of flour. Gradually add milk half a cup at a time. I allow the roux to slightly bubble before adding more milk. You will need to stir and stir until you notice a thickening. Once thickened and not watery anymore, add the roux into the large stock pot. Stir well and your broccoli soup is ready to go!

Watch my full cooking video for this recipe on my Facebook page "Ian Opalinski Music" or follow the link: [facebook.com/ianopalinskimusic](https://www.facebook.com/ianopalinskimusic)

BY
Ian Opalinski
MUSICIAN'S COOKBOOK

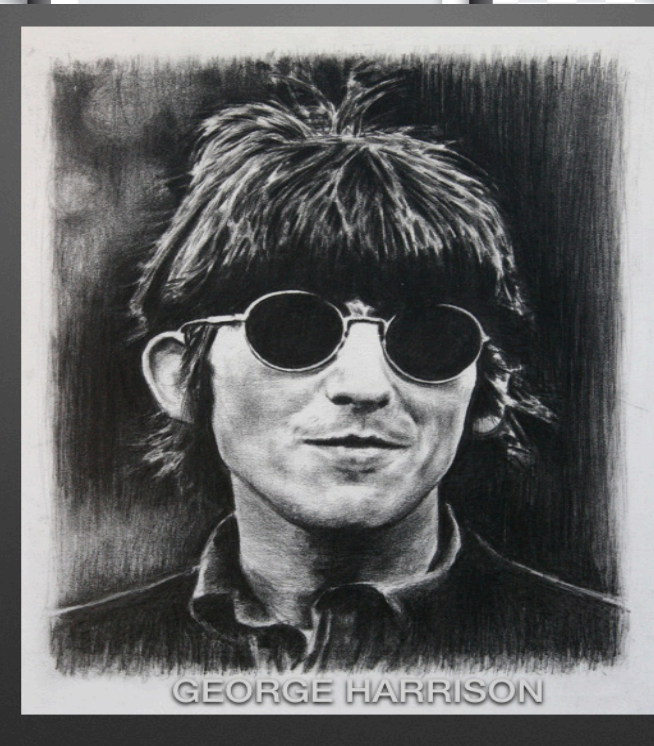
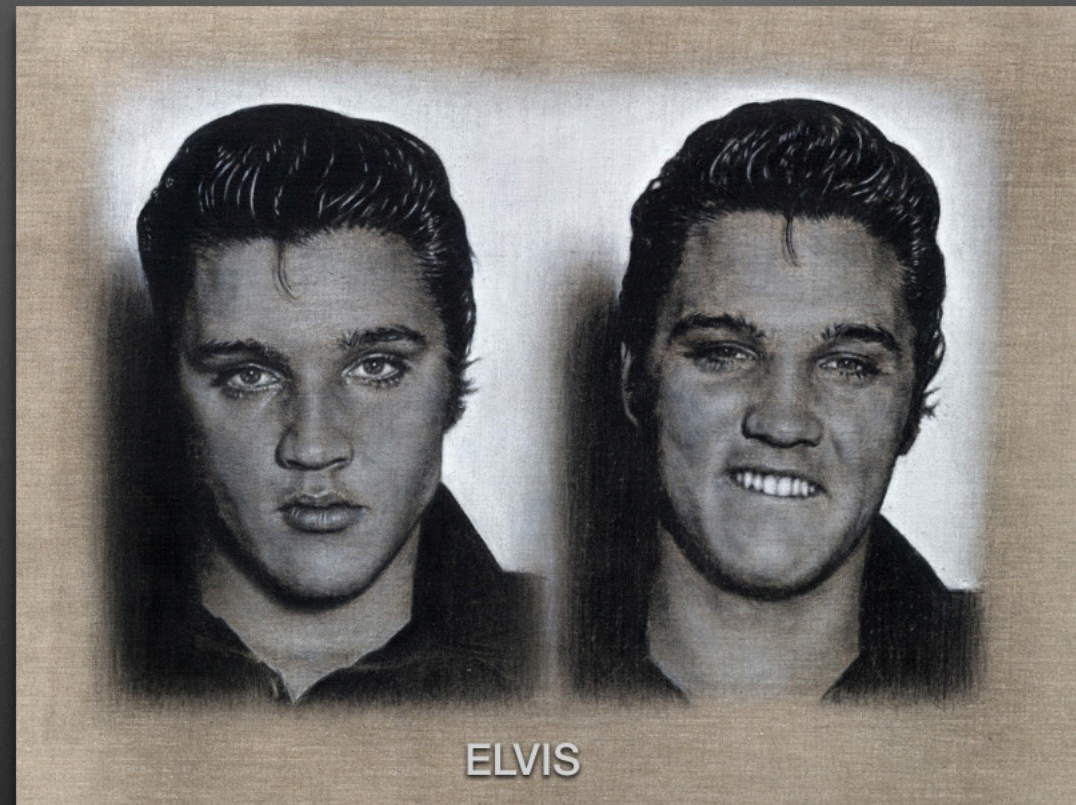
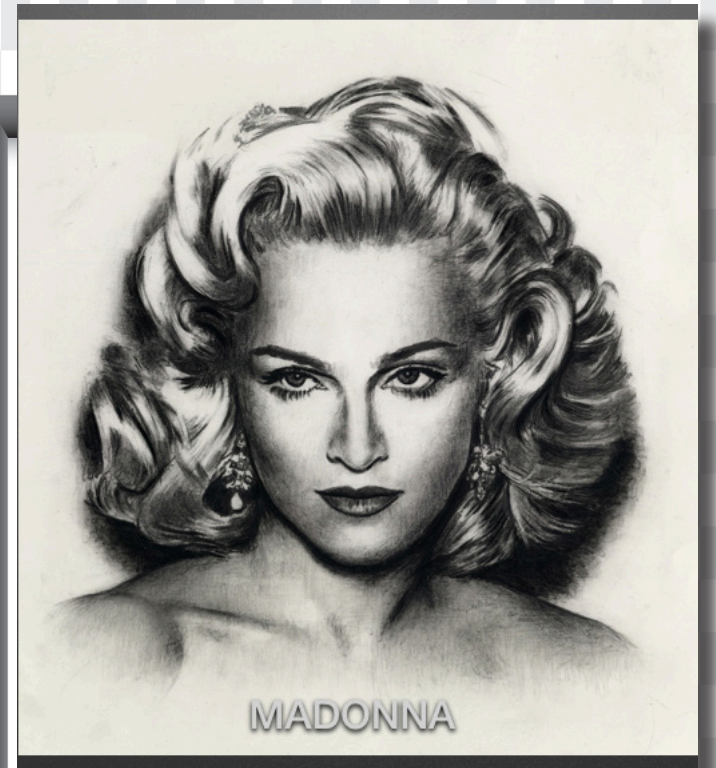
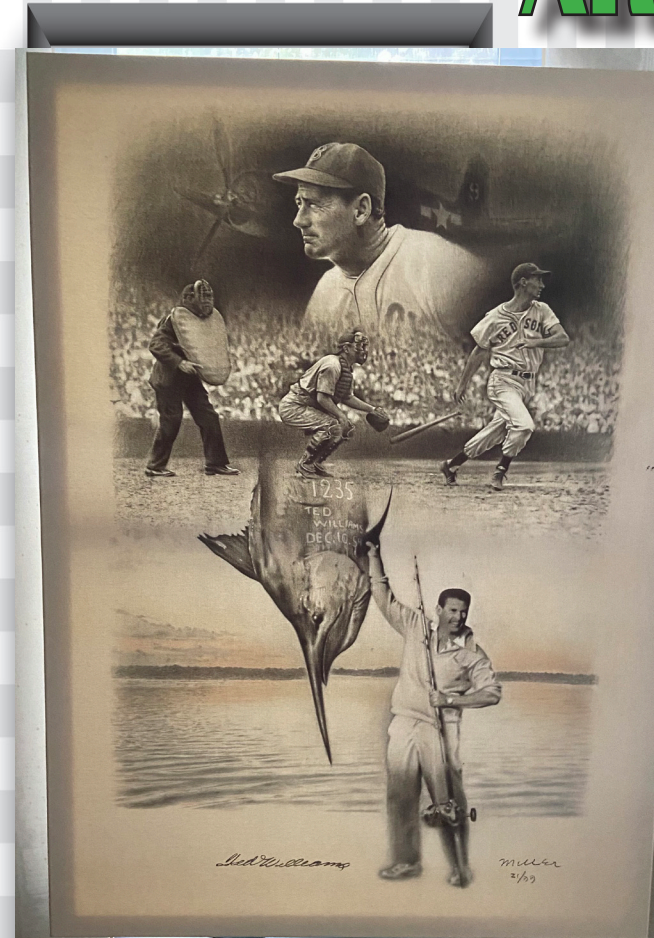
ART Imitates Life

By Bartholomew Batelgeuse III

The ART of Ken Miller

They say, "life imitates art," or at least someone said it back in the day. The saying has been around for a long time. Then, every once in a while, art can imitate life and this is the case when viewing the work of this month's artist.

The eye is very picky and when you're trying to fool it into thinking a drawing or painting is actually a photograph chances are your brain figures it out and can see the differences most likely almost immediately. The talent and skill that is required to challenge one's eye and mind only shows the amazing talent when it comes to how Kenny works in his medium. With intricate portraits there's no doubt his drawings put him in a league of his own.



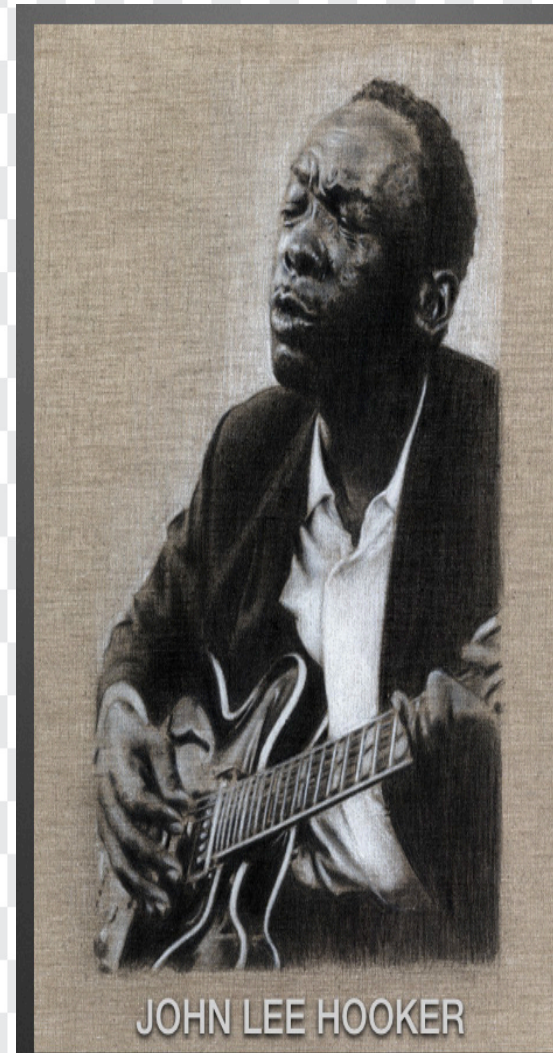
ART Imitates Life

By Bartholomew Batelgeuse III

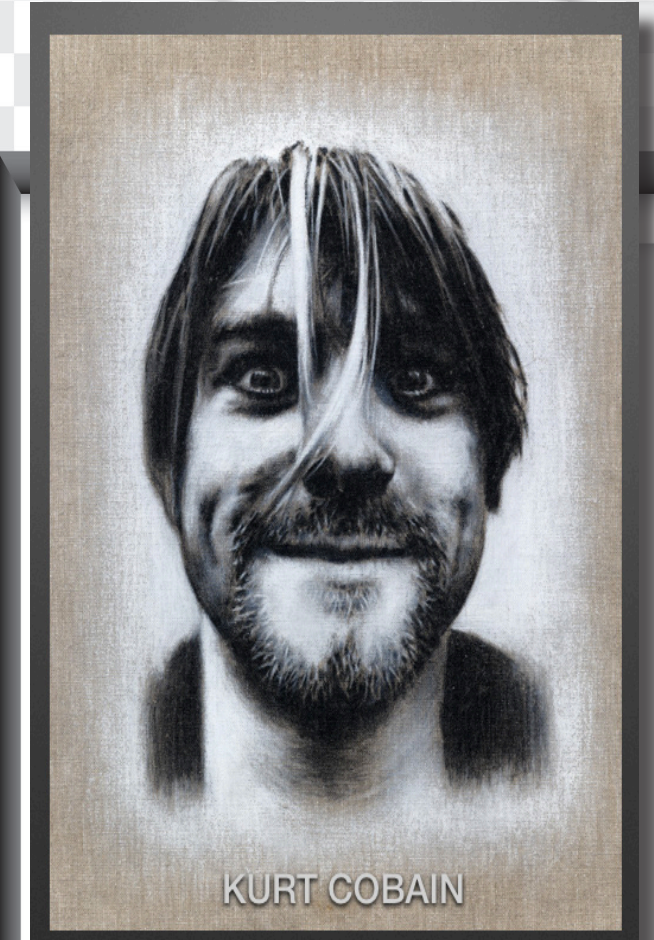
The ART of Ken Miller

Here's a little more about Mr. Miller and why we chose him for artist of the month. In his own words . . .

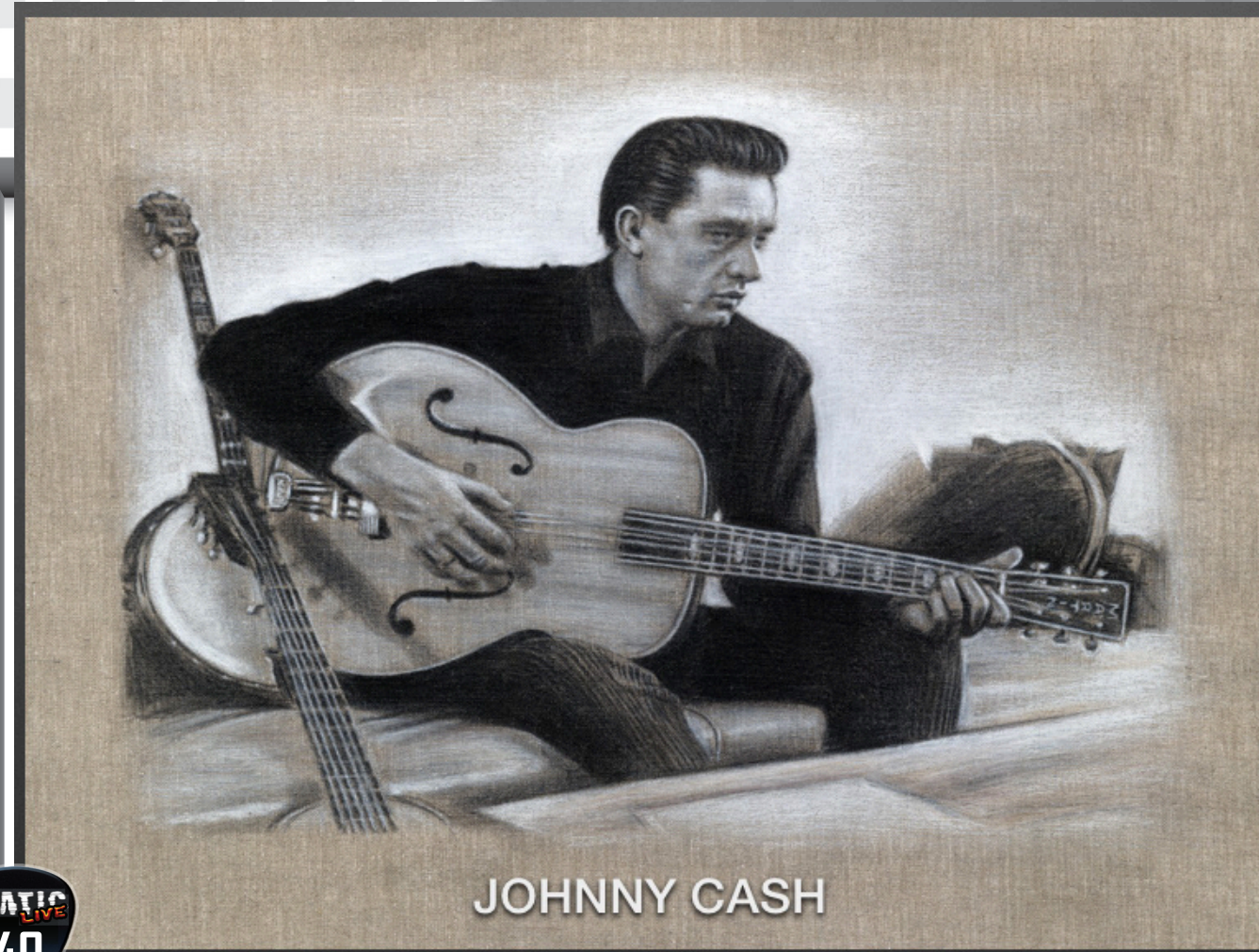
I'm a native of Ormond Beach, Florida. In the mid-1960s, I was influenced by Mad Magazine, Leonardo, Rembrandt and several impressionist artists. I earned a degree in Advertising Design at the Art Institute of Fort Lauderdale in 1980. A few months later I was signed by a prominent North Miami gallery, and portrait commissions began. That opened up to mural work, which led to two decades of murals in nightclubs, restaurants, and homes from South Florida to Daytona Beach to Atlanta, Georgia. The crown jewel of my work was the 100' x 14' mural for the Daytona Speedway at their entertainment center. I always had portrait commissions through the years. The owner of Sports Solutions assisted me in getting licensed commissions of iconic athletes - most notably Ted Williams and Mike Tyson. In my private time, I started a collection of musicians, which are featured here.



JOHN LEE HOOKER



KURT COBAIN



JOHNNY CASH



KEEF & MICK



3401 S. Atlantic Avenue, New Smyrna Beach, FL 32169 386-423-8787

May LIVE MUSIC Schedule

May 1 – Sean Holcomb, 2pm

May 2 – Sean Holcomb, 2pm

May 7 – Aaron Kimball, 2pm

May 8 – Soul Taxi, 2pm

May 9 – Smyrna Erb, 2pm

May 14 – Casey Picou, 2pm

May 15 – Rezolusion, 2pm

May 16 – Eric Von, 2pm

May 21 – Martin Martini, 2pm

May 22 – Sean Holcomb, 2pm

May 23 – Sir Rod and the Blues Doctors, 2pm

May 28 – Bobby James, 2pm

May 29 – Bobby James, 2pm

May 30 – Johnny and Heidi, 2pm

Spiritual Renaissance Manifesto

Preamble- We the people of the planet earth, in order to form a more perfect union, establish the freedom of expression, provide the opportunity for creativity and imagination and promote the realization of our hopes and dreams, for spirit liberation of ourselves and our posterity, do ordain and establish this Spiritual Renaissance Manifesto for all.

Article 1- We are the art.

Article 2- Everyone is creative, everyone is an artist.

Article 3- Art is expression. Art can be, but is not limited by, technique, craftsmanship or representationalism.

Article 4- We are conscious of the everyday drama happening around us.

Article 5- We, therefore, understand that we are all actors on the stage of life.

Article 6- Everything in the world is made of vibrations, music is vibration, therefore we are music.

Article 7- Art has but one rule: there are no rules.

Article 8- The arts have no racial, gender, age, religious, cultural or any other boundary of any kind.

Article 9- In living creatively, we are acting more and more akin to the source of creation and when we experience the art of living, we have found and become part of "the Creator".

Article 10- We collectively and individually make up the creative spirit of this plane of existence.

Article 11- We, the creative spirit of the universe, the musicians, dancers, actors, poets, plumbers, architects, carpenters, lawyers, doctors, mechanics, and gardeners, and all of the other artists of the world are destined to and are actively pursuing the evolution of consciousness on this planet, resulting in Love, Truth, Beauty, Harmony and Peace.

Article 12- We are one.

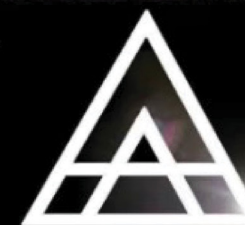
Article 13- All of this is completely "made up", and since you are entitled to your own opinion and expression, you can make it up too. Whatever you want. It is up to you.

Do you want your dreams to come true? Do you want Heaven on Earth?

name _____

date _____

**THE ART ARMY
REVOLUTION**



IS NOW

Phantom Foodie



The Phantom Foodie ventured to the famous Flagler Avenue in NSB to experience Third Wave Cafe' and Wine Bar. A mixture of coastal Bohemia and Mediterranean vibe greets you as you enter the outside dining area through garden gates that make you jealous and give you the feeling that you have left Florida. The area is adorned by garden arbors, a twisted cypress topped bar (constructed by one of the owners, Wayne) and lit with soft light strands and intimate chandeliers. It is accented by umbrellas and chic touches here and there and centered with a one-of-a-kind piece of art - a fire feature octopus ball suspended above a pool of water (also crafted by an owner, Kathy). The octopus is scattered throughout the space as a logo and makes you feel like he has wrapped you with his tentacles in an inviting way.



Patrons can dine in this secret garden on many culinary delights such as endive leaves with Florida oranges, honey goat cheese, toasted almonds, pomegranate, and local honey or Caribbean Lobster tail over Yukon mash with broccoli and lobster cream sauce (a few succulent weekend features that I savored on recent visits). Make sure you wash the delights down with something tasty from the bar, like a cucumber basil martini or a Paloma Picante.

When dining at Third Wave you also have the option of an inside café offering an extensive array of coffee and tea options- plus fresh baked goods. I love the blueberry muffins; that may sound boring, but they are the perfect blend of muffin and cake! What could be better? The café invites you into a New York style, yet small town atmosphere boasting an eclectic sofa, tables, and a porch right on the avenue - perfect if you are a people watcher.

The menu offers breakfast specials such as Avocado Toast; toasted artisan bread with smeared avocado, complete with heirloom tomatoes and balsamic glaze or banana bread French toast; caramel iced bananas, salted caramel, candied pecans, and whipped cream. Third Wave has become a favorite of our family for breakfast. Children can be picky and I guarantee these dishes will make the palate of any child happy if mine can be pacified.

I have eaten here many times; their respectful and attentive staff and the clean and inviting atmosphere and, of course, the succulent menu make every visit an enchantment. The next time you are in New Smyrna Beach this should be a priority on your list; by not doing so, you are depriving yourself of a truly unique experience for all your senses, a cultural must!



Awaiting Music Freedom

BY Randy Pepper



Ever since they rolled out the vaccine, more and more people have gone to get them, including musicians and their crews; it seems like every day I see a different musician getting their vaccine, from people like Gary Hoey, Mark Chatfield (who is a guitar player for Bob Segar also the original GODZ guitarist) to many local musicians looking for a little peace of mind. Granted, there are many people that will not get the vaccine because of one reason or another but musicians all over the world have been locked down for so long and cannot wait to get out and rock a stage somewhere other than their home studio. So musicians from all over the world have been lining up to get their vaccines so they can return to the world of Live music. We here in Florida take for granted that we have been pretty much playing live since last May where other places like LA, Phoenix and many others are still pretty much locked down. I talk to people every week that come from all over the United States and they all say the same thing - "You guys are so lucky to live in Florida". I tell them we are able to play music every week, unlike other parts of the world. They say they can't wait to go to a concert and see their favorite bands play again. Well, believe it or not the bands can't wait to perform for you. The bands can't wait to hear the sound of a large crowd cheering them after each song singing along to their songs. I will say there is one guy that does get to hear people sing his song every week, Chris Jericho every week on AEW wrestling. The crowd of 400 or so sings Fozzy's song Judas with him as he comes to the ring. If you didn't know, Jericho is the lead singer of Fozzy. So as many push back away from the vaccines many top musicians are signing up just to have the chance again to hear you sing along with them at their next concert. In the end it's your choice whether you want to get the vaccine or not, but musicians all over are not going to take that chance - they want to rock now!

Randy Pepper is the owner of the Guitar Attic in Holly Hill and a Guitarist for Psycoustic.

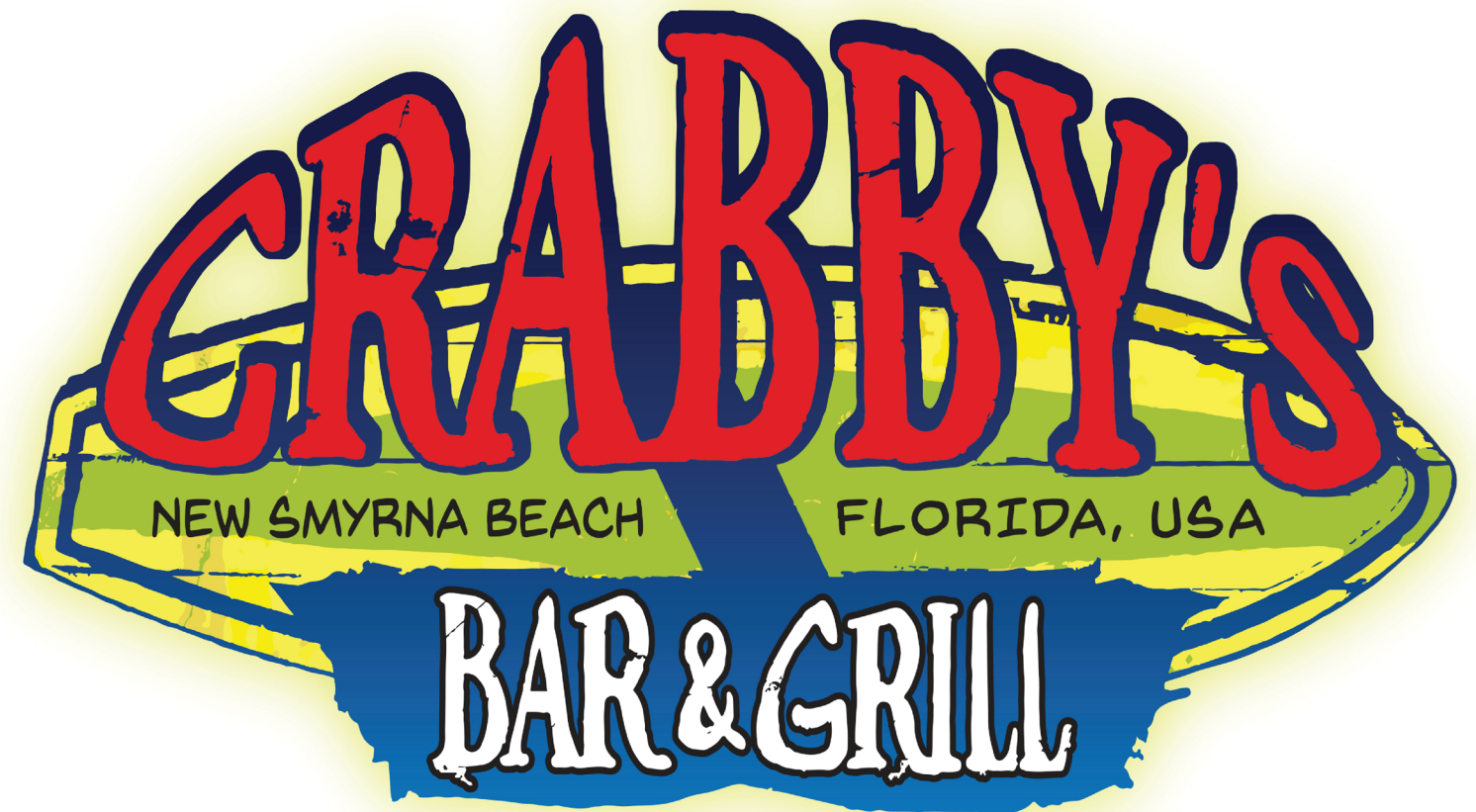
STATIC
LIVE



FRI 4-8 PM
SAT 12-4 &
5-8PM
SUN 12-4 PM

LIVE MUSIC
MAY 2021

- 1st – Claire Vandiver, 12pm and Mike Mannarino, 5pm
- 2nd – Ian Opalinski, 12pm
- 7th – Jessie Abbey, 4pm
- 8th – Casey Picou, 12pm and Rasta Bayers, 5pm
- 9th – Griffin Sinclair, 12pm
- 14th – Matt Loewy, 4pm
- 15th – Oak Hill Drifters, 12pm and Heather Craig, 5pm
- 16th – Jay Paski, 12pm
- 21st – The Cyclones, 4pm
- 22nd – Jeff White, 12pm and Psycoustic, 5pm
- 23rd – Aaron Lightnin', 12pm
- 28th – Brandon McClure, 4pm
- 29th – Nate Utley, 12pm and Bradford Buckley, 5pm
- 30th – Heather Craig, 12pm



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“The Bet”

A Beastie Boys Story

Back around 1979 or 1980 there was a rumor floating around that a punk rock band had become big fans of something new to the music world. It was called rap. It all started with the Sugar Hill Gang and quickly grew into a national phenomenon. The rumor was this punk band had befriended another local band called Run DMC and backstage at a show had mentioned how easy doing rap music was compared to the complexity of punk music. The two bands argued a bit and supposedly a bet was made that the punk band couldn't come up with a rap album that sold as many records as DMC. That band that was so cocky were called “The Young Aborigines” and soon after that so called bet they kinda broke up and then reformed to become a hip hop/rap group called “Beastie Boys”.

No one will ultimately know if the rumor was true unless someone decides to step up and set the record straight but one thing is for sure Michael “Mike D” Diamond, Adam “MC” Yauch and Adam “Ad Rock” Horowitz soon set the world on fire and proved that three Jewish white boys from NYC could hang with the very best when it came to making bad ass beats.

Here's a little more about the band and why they will live on forever in the history of music

Beastie Boys were formed out of members of experimental hardcore punk band The Young Aborigines in 1978, with Diamond as vocalist, Jeremy Shatan on bass guitar, guitarist John Berry and Kate Schellenbach on drums. When Shatan left in 1981, Yauch replaced him on bass and the band changed their name to Beastie Boys. Berry left shortly thereafter and was replaced by Horowitz.

After achieving local success with the 1983 comedy hip hop single “Cooky Puss”, Beastie Boys made a full transition to hip hop, and Schellenbach left. They toured with Madonna in 1985 and a year later released their debut album, Licensed to Ill, the first rap record to top the Billboard 200 chart.

Their second album, Paul's Boutique (1989), composed almost entirely of samples, was a failure commercially, but later received critical acclaim. Check Your Head (1992) and Ill Communication (1994) found mainstream success, followed by Hello Nasty (1998), To the 5 Boroughs (2004), The Mix-Up (2007), and Hot Sauce Committee Part Two (2011).

Beastie Boys have sold 20 million records in the United States, making them the biggest selling rap group since Billboard began recording sales in 1991. With seven platinum albums from 1986 to 2004, Beastie Boys were one of the longest-lived hip hop acts worldwide. In 2012, they became the third rap group to be inducted into the Rock and Roll Hall of Fame. In the same year, Yauch died of cancer and Beastie Boys disbanded.

“I think every person has the ability to effect change... Every one of us affects the world constantly through our actions...through our every thought, our every word, the way that we interact with other people we're constantly affecting the world.”

~Adam Yauch
1964-2012
Beastie Boys



A Word from the **Throne**

By **Billy Dean**

Local, Social, Like.

It's old news that social media has changed the fundamental experience of self promotion. A kitschy cover of an 80's song accompanied by just-the-right hashtag can propel the most fledgling artists on to the grand stage between our thumbs. What's more, it is highly probable that your morning's viral entertainment is being beamed into your bathroom from the other side of the world. A video drifting through your social media feed is much more likely to be from a far off land than, well—Deland.

The globalization of what crosses our gaze is a blessing and a curse. On one hand, an entertainer can become famous overnight with the right video. "Famous" in the internet sense means "widely seen". There are certainly benefits to be mined from being observed by a worldwide audience. However, it's up to the entertainer to capitalize on the publicity and monetize that "fame" somehow.

The other side of the story is that social media algorithms direct our attention towards what is most popular, mostly. Such posting prioritizations almost always preclude any

serious traction on timelines by local artists, businesses, etc. That is, unless, the local entity spends extra cash to boost a video or post. It's unfortunate that hardworking businesses, entertainers, and artists are being blackmailed to harness the full reach of certain social media platforms. To be more fair—blackmailed for the opportunity to show up in feeds of real friends and organic social media followers.

Without letting go of the dough the most robust promotional efforts can bear little to minimal fruit. And Money isn't the only hurdle to cranking up social media's promotional power. There is also mastering the mystery of your target audience, but we'll untangle that web of personal interests, geographic locations, class, and gender on another day.

The point is, I remember a simpler time when a social media promotion would garner the attention of most of my friends list and the results were almost always what I desired—a packed house of people sweating, singing, and having a ball! I know this is going to date me, but—MySpace, where have you gone?!

Billy Dean's longest running social media effort can be found on Instagram. It's an ongoing tale of family, drums, dogs, bands, touring, and the occasional meal pic.

**Check out
@billydeandrums if you
dug this article!**

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LIVE Music - May 2021

May 1 - James Ryan, 9pm

May 2 - Casey Picou, 8pm

May 6 - Matt Meehan, 8pm

May 8 - Savi Fernandez, 9pm

May 13 - Matt Meehan, 8pm

May 15 - Psycoustic, 9pm

May 16 - Matt Loewy, 8pm

May 20 - Matt Meehan, 8pm

May 22 - Cody and Kyle, 9pm

May 23 - Casey Picou, 8pm

May 27 - Matt Meehan, 8pm

May 29 - Paradoxx, 9pm

May 30 - Casey Picou, 8pm

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**Musical Charis
Stealing Vanity
Greye**



MAY



LIVE MUSIC

5th Randy & Sal,
Musicology

6th Jay Paski - 7pm

7th Paradoxxx Duo - 6pm,
Midnight Mayhem - 9pm

8th The Vibe - 6pm,
Midnight Mayhem - 9pm

9th Marty McCarrick - 4pm

12th Casey Picou - 7pm

13th Psycoustic - 7pm,
Rubber Soul Child

14th Acoustic Inferno- 6pm,
The Boomers - 9pm

15th Randy & Sal - 6pm,
The Boomers - 9pm

16th Bobby James - 4pm

19th The Payne Brothers

20th Musicology - 7pm

21st Dennis Gallo - 6pm,
Ferris - 9pm

22nd ETC - 6pm, TBD -
9pm

23rd Heather Craig - 4pm

26th Sean Holcomb - 7pm

27th Ferris - 7pm

28th Jay Paski - 6pm, Pop
Culture Poets- 9pm

29th The Vibe - 6pm, Pop
Culture Poets - 9pm

30th Ian Opalinski - 4pm

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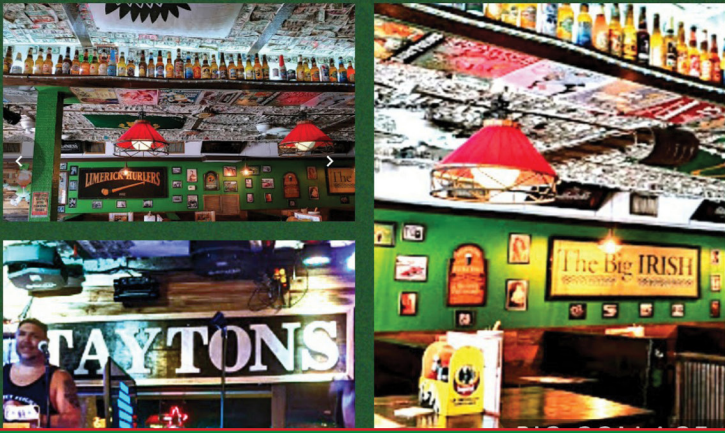
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